

CD 2012 -- 99/100



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2012-13
season

Gloria!

Women's Chorus, Men's Chorus, MacMillan Singers,
& Women's Chamber Choir

Ana Alvarez, David Holler, and Hilary Apfelstadt, conductors

Sunday, December 2, 2012
2:30 p.m. MacMillan Theatre
Edward Johnson Building

Lobby Sing - 2 p.m.
High Park Choirs
Zimfira Poloz, conductor

The Faculty of Music gratefully acknowledges the generous support of our presenting sponsors



GLORIA!

WOMEN'S CHORUS

Beauty in a moment

Elizabeth Zimen

One Sweet morning

John Corigliano (b. 1938)

Magnificat

Randall Stroope (b. 1953)

Diana Calautti, soprano
Kimberly Bartzcak and Pauline Feng, piano

MACMILLAN SINGERS

Lullay my liking

Stephen Chatman (b. 1950)

Jessica Wright, Shauna Yarnell, Jocelyn Fralick, alto
Patricia Auchterlonie, Ally Smither, Lizzie Hetherington, soprano
Elizabeth Bawel, harp

Lo, how a rose

Steven Sametz (b. 1954)

Choir I - Women's Chamber Choir
Choir II - MacMillan Singers (Lizzie Hetherington, soprano)
Elizabeth Bawel, harp

The Lamb

David Ashley White (b. 1944)

The Lamb

John Tavener (b. 1944)

Melissa Morgan, conductor

Make we merry

Healey Willan (1880 - 1968)

MEN'S CHORUS

Gloria

William Mathias (1934-1992)

Messe brève No. 5 aux séminaires

Charles Gounod (1818-1893)

Kyrie

Gloria

Sanctus

A L'Élévation

Agnus Dei

Matthew Stainton, Stephen Frketic, David Holler, conductors

Jessica Leung, flute

Charna Matsushige, violin

Eslin McKay, violin

Chris Arnold, viola

Jenny Cheong, cello

Cassie Luftspring, organ/ keyboard

Ave Maria

Damien Macedo, tenor
Liam West, tenor
Andrew Lieflander, baritone

Franz Biebl (1906-2001)

Past Three O'Clock

Cary Ratcliff (b. 1953)

INTERMISSION

WOMEN'S CHAMBER CHOIR

O nata lux

Lynn McMurray, conductor

Eleanor Daley (b. 1955)

Three Carols

Quelle est Cette Odeur Agréable?

Elizabeth Bawel, harp
Michelle Chang, oboe

arr. Kevin Riehle

Patapan

I saw three ships

Ariella Flatt, soprano
Eunseong Cho, piano I
Shara Sun, piano II

arr. Sandra Peter
arr. Tom Shelton

WOMEN'S CHAMBER CHOIR & WOMEN'S CHORUS

Gloria

Ruth Watson Henderson (b. 1932)

Marianne Greene and Kate Clarke, trumpets
Jonathan Fisher, horn
Peter Bye, trombone
Avichay Jacobus, tuba
Alejandro Céspedes and Nathan Petitpas, percussion

MASSED CHOIRS

Gloria Fanfare

Marianne Greene and Kate Clarke, trumpets
Kimberly Bartzcak, piano

Jeffery Ames (b. 1969)

Program Notes

WOMEN'S CHORUS

American composer John Corigliano uses the transcendent beauty of E. Y. "Yip" Harburg's poem about an anti-war voice praying for peace as the basis for *One Sweet Morning*. Corigliano represents the framework of hope in times of war with chromatic scales, sweet but energetic melodies, and extreme dynamic changes.

Elizabeth Zima is a young American composer and singer who created this mirror form piece whose melodies range from clear to mystic. The tonal purity of *Beauty in a Moment* seems to reflect the positivism of a better world.

This vibrant and rhythmic canticle or *Magnificat* reflects the joy of Mary as she contemplates her impending motherhood. American composer Randall Stroope employs antiphonal textures between the piano and the chorus, and uses repeated patterns in order to energize the piece.

MACMILLAN SINGERS

Lullay my liking and *Lo, how a rose* share several common elements: each is based on an old, traditional text; each uses harp in the accompaniment; each uses treble voices to contrast with the mixed (SATB) texture, the former as a simple solo melody, and the latter with an SSAA/SATB two-choir texture. *Lullay my liking* has a repeated chorus that connects the verses. *Lo, how a rose* is one of 25 annual settings that arranger Stephen Sametz has developed on Praetorius' well-known tune. In this one, published in 2012, Sametz contrasts not only voicing, but language, with the women's chorus singing primarily in German and the mixed chorus singing mostly in English.

The Lamb, by British poet William Blake, was published in *The Songs of Innocence and Experience* in 1789. Today we perform two

unaccompanied four-part choral settings of Blake's poem; it is a remarkable coincidence that both composers share the same birth year of 1944. David Ashley White is Director of the School of Music at the University of Houston. He interprets this text in a hymn-like manner, using homophonic texture and dissonant harmonies to capture the essence of the questions posed in the text. White's version begins in a minor key yet ends on a strong D major chord. Paired with this setting is the well-known version by British composer Sir John Tavener. He wrote *The Lamb* one afternoon for his nephew Simon's third birthday in 1982. Tavener infuses elements of Gregorian chant and Eastern Orthodox musical traditions into his setting. A converted Orthodox, Tavener reflects his faith within the first few bars of the soprano introduction. Using only seven pitches, he creates a melody that is free, distinctively modal, and memorable.

Note by Melissa Morgan

MEN'S CHORUS

William Mathias is a Welsh composer, born in Whitland, Carmarthenshire. He was a child prodigy, playing the piano at the age of three and composing at the age of five. He is perhaps best known for his music written for the Anglican choral tradition. His most famous anthem *Let the people praise Thee, O God* was written for the 1981 royal wedding of Prince Charles and Lady Diana. The *Gloria* performed today was commissioned by the Pontarddulais Male Choir at the choir's Tenth Anniversary Concert in Swansea on December 5th, 1970.

Although Charles Gounod is best known for his *Méditation sur le 1er Prélude de Piano de S. Bach*, which later became *Ave Maria*, and his opera *Faust*, his catalogue of works mark him as primarily a composer of church music. He was the organist and choirmaster of an important church in Paris and even studied for the priesthood. His time in Italy,

especially his experience with a cappella Italian vocal polyphony, affected him and his compositional style deeply. *Messe brève No. 5 aux séminaires* was composed in

1872 using many of the compositional techniques expected of church music of the time. In particular, this music appeals to the emotions of the congregation and has a simplicity of construction, allowing even small congregations and amateur choirs to perform this work. Many of the melodies are influenced by Gregorian plainsong.

German composer Franz Biebl wrote primarily choral music. He was an assistant professor of choral music at the Mozarteum Academy of Music in Salzburg, Austria, where he taught voice and music theory. The *Ave Maria* was originally composed for double male chorus, but due to its popularity, the composer himself arranged the work for SATB and SSA choruses as well. Originally not popular in his homeland, the piece became an international success when brought to the U.S. and eventually recorded by Chanticleer.

Dr. Cary Ratcliff is a native of California, studying composition at the Eastman School of Music. He has composed large scale works, including an oratorio, a Requiem, solo concerti, and an opera, as well as chamber works and pieces for children's choirs.

Past Three O'Clock is one of many carol arrangements by the composer. The refrain and tune of this piece can be traced back to the 17th century.

Notes by David Holler

WOMEN'S CHAMBER CHOIR

Eleanor Daley's *O Nata Lux* for SSAA chorus combines both traditional Latin and English text. Using close voicing and parallel movement, especially in the upper parts, Daley creates an effect evocative of light in both its shimmering texture and also its

clarity. The unison sections give the piece a chant-like quality, and a sense of reverence.

Note by Lynn McMurray

The three carol arrangements by contemporary American conductor/arrangers provide a study in contrasts. The lovely French carol, *Quelle est cette odeur agréable?*, has brief harp and oboe interludes between each verse. Voicing ranges from unison to three-part but the texture remains relatively simple to enhance the beauty of this beautiful melody. The familiar *Patapan* begins with an alto ostinato accompanying the melody line. Verse 2 has the altos sing the melody enhanced by three-part treble motifs, and then all voices sing the beginning of verse 3 in octaves. The ending combines all of these elements. *I saw three ships*, a simple tune in a lilting 6/8 meter, is effectively set for four-part treble voices and four-hand piano that greatly contributes to the overall impact of the singing.

Ruth Watson Henderson's *Gloria* was commissioned by and dedicated to Doreen Rao, former Director of Choral Activities at the University of Toronto. The predominantly three-part vocal texture is reminiscent of Stravinsky's angularity and objectivity, the colour contrasts, varied dynamics and syncopated rhythms remind us of Poulenc and the use of brass with treble voices suggests the influence of Vivaldi, a composer who spent much of his career composing for women.

Notes taken from the published score

COMBINED CHOIRS

Jeffery Ames' energetic *Gloria Fanfare* makes an effective closing to our program today. Featuring alternating 6/8 and 2/4 meters, accompanied by two trumpets and keyboard, this music uses a combination of Latin and English text in a celebratory ending for our programme.

WOMEN'S CHORUS

SOPRANO I

Veronika Anissimova
Ayesha Barboza
Sarah Bissonnette
Eliza Jane Cassey
Mary Constance Christidis
Lindsay Foote
Eleanor Hart
Emma Johnson
Anais Kelsey-Verdecchia
Hiu Tung Lee
Yoo Jin Lee
Jana Luksts
Sojung Park
Luksimi Sivanewaralingam
Natalie Sommers
Nevala Tkachuk
Cara Tors
Evita Victoria Trembley
Sophya Voronko
Imogen Wasse

SOPRANO II

Catherine Alulio
Madison Angus
Diana Calautti
Yu-Han Chiu
Monica Dafoe
Gabriela Silvia Farias
Rachel Fawcett
Pauline Feng
Stephanie Gamponia

Ziqi He
Margaret Hillyard
Tatiana Jaluvka
Nadia Kim
Taehyung Kim
An Qi Li
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Alexandra Mckeen
Hilary McLaughlin
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Maylin Ortega Zuleta
Greta Pylypczak
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Anna Tobiasz
Rebecca Townsend
Se Ye
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ALTO I

Kimberley Au
Emily Bruch
Andrey Campbell
Oleksandra Chaplygina
Michele Comrie
Emilee-Mae Feely
Piu See Ho
Su Hyun Kim
Siobhan Knowles
Christal Law

Yuen-Shan Leung
Soojeong Oh
Caroline Pai
Caroline Reynolds
Tamar Rubin
Natalya Sandul
Natalia Soltes
Eun-Jung Suh
Tiffany Taghabon
Maia Van Raes
Liberty Vorvis
Corinne Wong
Yu Yang Wu

ALTO II

Eun-Jung An
Yo Yi Chen
Marina Davis
Taeyoung Kim
Yoosyun Kim
Stephanioe Kwan
Christina Labriola*
Claire Lee
Elaine Nesbitt
Valeria Panina
Shaghayegh Rajabi
Greta Pylypczak
Ani Shirvanian Konaraki
Sara Tavanaie
Blair Townshend

WOMEN'S CHAMBER CHOIR

SOPRANO

Emma Barnaby
Ann Chau
Yvette Coleman
Stacy Collins
Laura Crowe
Laura Finlan
Ariella Flatt
Rebecca Genge
Christina Heppelle
Maki Ishida
Lynn Isnar
Grace Kim
Hilary Mallinger

Alexandra Park
Emily Pearce
Aubrey Tham
Bronwyn Thies-Thompson
Clarisse Tonigussi
Chanelle Tseng
Robin Whiffen
Fiona Wu

ALTO

Kari Abraham
Sarah Basciano
Eunsun (Christine) Chung
Jardena Gertler-Jaffe

Ashley Harris
Gina Lee
Daniele Loach
Lynn McMurray*
Danbee Moon
Edmee Nataprawira
Katrina Olsen
Natalie Sandul
Shara Sun
Aubrey Tham
Samantha Tseng
Marta Vodinelic
Veronica Vuong

MACMILLAN SINGERS

SOPRANO

Patricia Auchterlonie
 Laura D'Angelo
 E Hetherington
 Alexandra Jellilyan
 Cassie Luftspring
 Yujene Oh
 Meave Palmer
 Brittany Rae
 Ally Smither
 Hannah Tarder-Stoll

ALTO

Sylvia Chouljian
 Emily D'Angelo
 Natalie DiNardo

Siobhan Donovan
 Jocelyn Fralick
 Lydia Harper
 Britta Johnson
 Mira Jung
 Megan McCarthy
Melissa Morgan*
 Jessica Wright
 Shauna Yarnell

TENOR

Andrew Adridge
 Daniel Denino
 James Duong
 Martin Lee
 Lorenzo Madrazo

Conor Murphy
 David Simon
 Tiago Vieira
 Kenzie Yango

BASS

Andrew Aitchison
 Jason Caron
 David Debono
 Stephen Frketic
 Lucas Harris
 Mathias Memmel
 Aaron Junqui Qiu
 Lutzen Riedstra
 Dan Ryan
 Matthew Stainton

MEN'S CHORUS

TENOR I

Rashaan Allwood
 Sean Goldman
 Marko Kobelak
 Damien Macedo
 Alexander Mieszkalski
 Sheldon Powell
 Cameron Shahbazi
 Seth Turner
 Joshua Yeo

TENOR II

than Bae
 e Chuong
 Konrad Gajewski
 Jason Huang
 Paris Kaperonis-Bountris
 Allen Li
 Daniel Newton

Cody Powney
 Douglas Price
 William Snyder
 Giovanni Spina
 Robert Taylor
 Liam West
 Willyn Whiting

BASS I

Aidin Beck
 Gian Carlo Candinario
 Dario Carpino
 Samuel Chan
 Joohyung Chang
 Herman Chow
 Andrew Clark
 Gerardo D'Urzo-Greens
Stephen Frketic*

John Leonard
 Adrian Ling
 David Miller
 Andre Mina
 Lucas Penner
 Daniel Robinson
 Chris Soong
 Joe Wu

BASS II

Michael Bridge
 Kevin Cheung
 Trevor Hower
 Andrew Lieflander
 Brian Meadows
 Aylmer Menezes
 Adam Parker
 Matthew Stainton

*Assistant conductor

Choral Orchestral Greats

Sunday, February 3, 2013, 7:30 p.m. MacMillan Theatre

BEETHOVEN *Mass in C* | **BRAHMS** *Nänie* | **SCHUBERT** *Symphony No. 8*

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